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226 paddles while another manipulates the nets. One of the pair, held by its middle, is also used without a canoe, the men walking along the edge of the reef at low tide and sweeping the water just beyond the reef.

Another method, which I have not seen, and for which the sea at Kurtatchi is unsuitable, is thus described by Mr. Gordon Thomas as he saw it off the island of Pororan: Each man holds

227 [286 284]

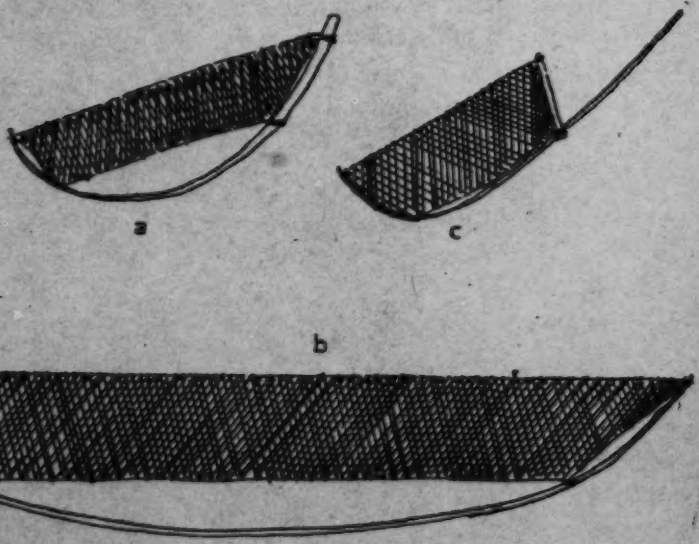

FIG. 13. Methods of fastening net to frame.

a net in either hand and forms one of a large extended semicircle. These nets are from 10 to 12 feet in length, and in the daily fishing excursion which is taken at low water among the coral reefs, there are from twenty to thirty men. On a shoal of edible fish being sighted, each man leaves his canoe, and stepping into the water, which rises sometimes to his neck, takes his place in the extended semicircle, the point of his net touching that of his neighbour; thus a complete semicircle is formed; two or three canoes then approach the opening of the half-circle, driving before them the fish, which become enmeshed in the nets.

Flying fish (*magalut*) are said to be caught with the *ib*. I neither saw nor heard of any floats for catching flying fish such as are described by Ivens in the SE. Solomons (1927, p. 384).

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which was to be the top of the canoe was cut flat. The log was chipped away to a width of about 10 inches in the middle, tapering to about 2 inches at each end, resting on its flattened sides during this operation.

October 30. More trimming was done on the outside; the canoe was then turned over and the inside cut out roughly for the greater part of its length. So far, one man worked on it alone.

October 31. The canoe-builder's father, an old man of great skill, came to help him. The canoe was turned over again, the bark which remained was cleaned off, and the keel and both ends trimmed with some care. The knob at each end was roughly shaped.

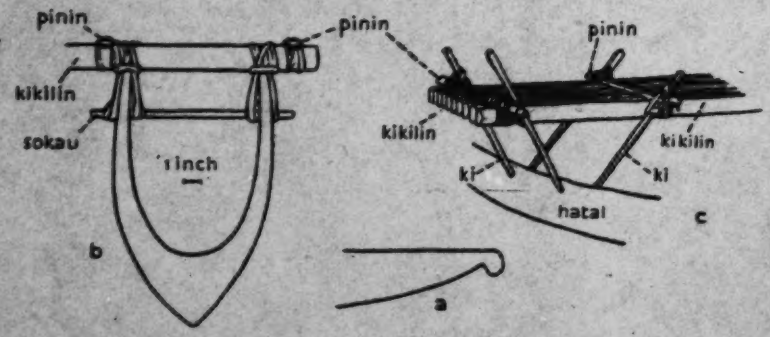

FIG. 17. (*a*) 'Nose' of dug-out canoe. (*b*) Vertical section of dug-out canoe. (*c*) Stick attachment of outrigger float.

This has the shape of a blunt hook (Fig. 17*a*), and is intended to provide a grip for the hand when the canoe is lifted. The inside was hollowed out very considerably (Pl. 48*a*).

November 1. The keel and both ends were finished, the adze being used for this purpose. More work was done on the outside, this with an axe. The inside was further shaped, using the tool called *geru*, which can be turned round.

November 2. More trimming carried on, both inside and out. The canoe now had one side shaped, the keel finished, and the bottom part of the inside trimmed. Crossed sticks were fixed inside, to prevent warping.

November 3. Nothing done, it being Sunday.

November 4. Outside trimmed further, with the canoe turned on its side. The adze with the straight edge was used, with short, rather quick strokes, held near the far end of the handle with both

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396 holes, made with a hot wire, or a gimlet, if one is available. The holes are placed at intervals of about 3 inches unless the wood is defective, when they will be closer together. Care is taken to make them opposite to each other, on each side of the central plank, and exactly paired with those on the side planks. The three planks, still lying flat side by side, are then fixed together by a series of fastenings of *asam*, split till it is in strips of a breadth of about ¼ inch. This is threaded through the corresponding holes in the two planks to be joined. It is first put through the centre plank from the inside outwards, back through the hole in the outer plank, carried right round and threaded through again, so that there are two thicknesses of *asam* in the tie. A twist is then put twice round the middle of the tie, between the two planks, one end is tucked in, and the other put through the band thus formed, from below upwards, and cut off short on the inside. During this process frequent injunctions are heard, '*Kits a pots ia!*' 'Fasten it very firmly!'

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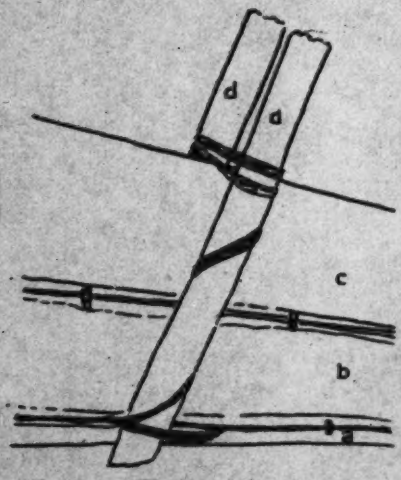

FIG. 19. Planks of bottom of *mon* before opening out. (*a*) *watēn*; (*b*) *pāl*; (*c*) *bdtaqoa*; (*d*) supporting sticks.

When the two planks have been thus fastened, one on each side of the centre one, the side planks are bent up so that they stand upright at right angles to the middle one. Another plank (*bdtawa*) is then put on at each side, carrying on the upright line, and likewise fixed with *asam*. For a large *mon*, a third pair of planks (*wagin*) would be added. Pieces of wood are then tied in couples, one each side of the now upright planks, and lashed securely together at top and bottom (Fig. 19). One pair is fixed on each side of the canoe towards one end, and a similar pair on each side at the other end. The canoe now consists of a bottom plank, lying flat, and on each side of it two planks fastened edge to edge, standing up at right angles. A *mon* intended to have two seats, i.e. a small one, measured 17 feet along the bottom plank, from point to point.

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The whole thing is then turned upside down, and a long, curved stick, made of the root of a tree called *tɛto*, is fastened on at each end, down the join, as far as the tip of the middle plank (*watēn*) by lashings of *aaau* passed through holes in the stick and the planks on each side of it (Fig. 20). The other end of this end-keel (*lamut*)

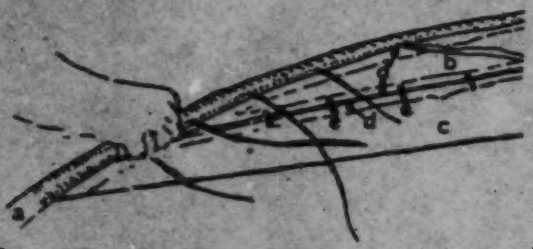

FIG. 20. Fastening of *lamut*. (*a*) *lamut*; (*b*) *pāl*; (*c*) *bitama*.

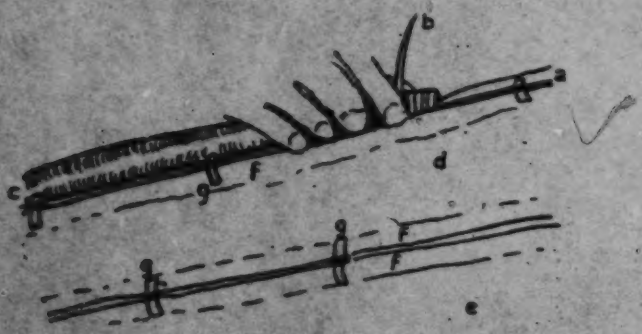

FIG. 21. Method of fastening end of *lamut*. (*a*) *watēn*; (*b*) fastening; (*c*) *lamut*; (*d*) *pāl*; (*e*) *bitama*; (*f*) bevelled edge of planks; (*g*) ties of *aaau* fixing planks together.

projects for several feet, curling down over the canoe. The point of junction with the tip of the *watēn* is bound round with several turns of *aaau*, great care being taken to make it secure (Fig. 21). The *lamut* is used on both ends of the canoe, which are identical on the outside. Inside, the difference is that the stern is furnished with a single seat for the steersman, while the bow usually has a small space without seats, used for cargo.

In this condition the canoe is usually left for a day or two. Up to now the work may have been done on the beach, but it is necessary after this to work in the shade, so it is brought into a shed,

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The two large planks (*warin*) which are to form the sides of the canoe are then trimmed, also with ledges at either end. Ledges are also left in the appropriate positions for fixing the seats. These ledges are called *katē*. They are not disconnected cleats, but ridges all of one piece with the plank. The *warin* are about 12 inches wide in the middle. Several men hold one of the *warin* against the side of the canoe while others mark, with a piece of charred wood, the places where the ledges are to be left, at a certain distance from the end of the canoe. Sometimes each *warin* is measured against the canoe, sometimes only one is thus held, the other being laid on top of it on the ground and marked to correspond.

The top edge of the *bâtawa* and the bottom edge of the *warin* are bevelled thin with an adze, or with a knife held like a plane. This is done after the outside has been charred, so that there is a white line running along the length of the canoe at the place where the two planks are joined. The holes for the *asam* ties are made about half an inch from the edge, at intervals of about 3 inches, the length of the worker's index finger, which he uses as a gauge. They were made, in the case of the canoes whose manufacture I watched, with a bit of pointed wire set into a wooden handle. Some of these implements consisted of large nails ground down to the appropriate thickness. Four people were engaged in boring the holes in the *bâtawa*, two on each side. The *warin* are then held in position, almost at right angles to the *bâtawa*, which, when released from the supporting sticks, curve only very slightly upwards from the flat plane in which all five of the original planks had been fixed. Holes are made in the *warin* corresponding in position to those in the *bâtawa*. The *warin* are fixed on both sides of the canoe simultaneously, several men holding them in place, one on each side making the holes, and another tying each pair of holes with *asam* as soon as they are ready. The method of fastening is the same as that used for the other planks which I have previously described. Another row of *bôbôkil* is fixed at each end of the canoe, just above the first row. The ends of the canoe are bound round with *asam*, which is twisted round several times and fixed in a notch cut in the end of the *warin*, threaded through a hole in the end-keel (*lawat*), and pulled tight. This lashing is subsequently covered up with a liberal application of 'putty'.

When all the ties joining the *bâtawa* to the *warin* have been

several such articles. In order to become familiar with the lay of the land, 411
I made a longer expedition on the following day into the interior, ac- 412
companied by a few natives whom I knew to be reliable. Two smaller 171
villages, whose inhabitants all ran away, had already been passed when we arrived at a larger settlement, whose inhabitants -- probably relying on their superior numbers -- displayed sufficient courage to remain at home. A messenger sent out in advance had persuaded, if not the entire population, at least the male contingent to wait for me. I was received by a rather numerous force that was bristling with weapons, and who can describe my joy when I saw in the hands of a man who seemed to fill the office of a zûnun bura (chieftain) a real stone ax with its original binding. The rich gift that I exchanged for this splendid article, was of no small influence in initiating friendly relations. But despite the most enticing offers I did not succeed in obtaining further specimens of this type. A description of 411
the highly singular binding of the bartered ax follows: about 14 centimeters 412
from the sharp cutting edge a 78 centimeter long piece [26] of rattan is 171
wound double around the blade. The two ends of the rattan are each 21 264
centimeters long and twisted together to form the handle that stands at right angles to the blade. The middle part of the rattan, which is wound double around the blade, is narrowed considerably and wrapped with a fine rattan fiber; this wrapping extends about 4 centimeters down on the shaft and is most carefully woven in order to attach the blade sufficiently well to the handle. This was also apparently the purpose of two rattan strips that -- emanating from the parts of the rattan loop which lay along the two side edges of the ax -- crossed at the middle of the duller blade and are wound around the ax blade several times above and below the handle. The end of the handle is likewise firmly wrapped with rattan strips. The stone ax itself is covered with a shining black varnish, which also completely covers the sharp cutting edge. The specimens I had obtained on the coast had no such varnish, and I later succeeded in acquiring only one more varnished blade without a handle. This varnish would immediately be scraped off if the ax were used as an artisan's tool. I therefore assumed that at least some of the stone axes are used as weapons, and subsequent statements of the natives confirmed this.

After I had seen the above-described method of binding, the significance of the groove on the Buka blades was absolutely clear. When I later showed my Bougainville ax in Buka, I was informed by older people that the binding of their blades had been done in almost exactly the same way.

In its entire length this spear measures approximately 340 centimeters, of which about 60 centimeters comprise the ornamented tip. The body of the spear is made of a hard palm wood and at the thickest point is about 2 1/2 centimeters in diameter; the end opposite the point tapers gradually and is about .5 centimeters in diameter at the end. The inland inhabitants call this spear kugu, and the Shortland Islanders, who mediate its export, potulu. The various parts of the point have their own names. First, the outermost tip -- about 1 1/2 centimeters long -- is carefully bound with yellow bast. Then there are 6 rows of barbs, which are arranged in groups of four in such a way that the ones closest to the extreme tip are the shortest. This last group of the six rows of barbs is called fruŋ (Shortland: kukuluna). Then there follow two rows of four barbs each, which are substantially longer than the barbs of the fruŋ. These two rows are called itina and itina takanne, and the individual barbs are named masfnke and mãmongke; the barbs of the row towards the tip (masfnke) are about 6 centimeters long and those of the following row (mãmongke) about 8 centimeters. There now follows a row of four approximately 10 centimeter long barbs, which are called puũgu (Shortland: kumaisi). Between the four puũgu there stand four rows, each having five short barbs--about .5 centimeters long--called sisfka; they are fastened to the spear shaft by means of fine bast threads and coated with a white clay found in the mountains and called moruvassi (Shortland: fiol). This just-described section comprises the actual tip of the spear. The barbs are made from the wingbones of the flying dog (Pteropus, "bat"); the outer end is sharply pointed, and the inner end is sunk into the spear shaft and fastened here with the pulverized nut of Parinarium laurinum, which here is called osfio. A brown earth, ugura, and a white earth moruvassi are used to decorate the shaft as well as the barbs. This barbed part of the spear is followed by an ornamented section, which can never be completely missing even if it occasionally is not completely executed. This ornamented section consists of four divisions: first, the last row of barbs is followed by a carefully executed wrapping of the shaft with red and yellow plant fibers of about one millimeter in width. The yellow ones are called rutta (Shortland: lãtili) and the red ones rakagassi (Shortland: pãuniga); they are the external covering or skin of a type of rush that grows in the interior. By means of various treatments, it assumes these colors. This woven work forms a row of alternately red and yellow zigzag lines, which run around the spear

shaft. The weaving itself is called tûû (Shortland: nfnamu). This woven work is followed by a carving that goes all around the shaft and represents two human figures. This part is called kägoi (Shortland: käpoina) and may never be missing on a complete spear; the same is true for the knob that follows it: ûiru (Shortland: zimpu puruna). The ûiru is a knob of 3 1/2 centimeters in diameter made of firmly pressed red and yellowish leaf fibers. The yellow fibers form an approximately 3 millimeter wide center ring, which is bounded on both sides by a hemisphere made of red fibers; the yellow ring is called zigäre. This knob, in turn, is followed by a decoration of red and yellow weaving made of the same material as the previously described woven ornament--only the zigzag lines do not run around the spear shaft, but along it. Occasionally the whole remaining spear shaft is covered with this red and yellow braidwork, but this sort of spear seems to be rather rare, and I have seen only one. The carved ornament, kägoi, and the sphere that follows it, ûiru, have a special significance, although I am not in a position to explain it fully. According to the information I received kägoi seems to be a symbol of the lethal power inherent in the spear: "it sees the enemy," an old native told me; and the deceased Gorai, in his primitive English, gave me the explanation: "he all the same eye," that is, it is like the eye. He designated the head as "house belong käpoina," that is, the house or the domicile of the käpoina or the kägoi. I wish to observe here that the same ornament not infrequently also occurs on arrow shafts; I do not recall ever having seen it in other connections. On the arrow shafts it is not always completely executed; sometimes only the face is sketchily hinted at, but one cannot fail to recognize it as one and the same ornament.

[29] Just as the described spears diffuse far to the south by way of trade, so they also come to the north, and not infrequently you find them in Buka, where indeed they are imitated here and there without attaining, to be sure, the artistic skill of the mountain inhabitants of Bougainville. On the other hand, I never found them among the numerous inhabitants that I saw from the interior of northern Bougainville. The forms current here are by far more varied, although I cannot say that in carefulness of execution they exceed those from south Bougainville. But before I say anything more specific about these spears, it will be of interest to find out what articles the inland inhabitants of south Bougainville receive to